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THE CLASSICAL WEEKLY

Application pending for entry as second-class matter, at the Post Office, New York City

VOL I

NEW YORK, DECEMBER 21, 1907

No 11

In the present issue appears a review of Professor D'Ooge's book on Latin composition, by Mr. Inglis of the Horace Mann High School, together with a rejoinder by Professor D'Ooge. In printing both the criticism and the rejoinder side by side, I take the occasion to explain to our readers the policy of The Classical Weekly with regard to reviews.

Publication is a sign of life, and often a sign of healthy life, but no one can keep up with everything that appears in the classical field, and it is the bounden duty of a periodical such as this to save the time of teachers by giving as complete an account as possible of the books that fall within our view. To do this it is desirable to secure for critics those who are experts, either by long experience in teaching, or by special study of the particular subject. Perhaps it is the fault of human nature that this very study or experience tends to make us intolerant of efforts which do not harmonize with our own opinions. *Odium philologicum* has been the badge of all our tribe for many years. Nowadays there is much less of it displayed in criticism than ever before, and there seems to be no reason why it should not disappear altogether.

The review and the reply in this issue are good examples of attack and defense on the part of scholars who with firm convictions of their own recognize the sincerity and thoroughness of their adversaries. Mr. Inglis does not believe that the best results can be obtained from writing exercises based upon the text read. Mr. D'Ooge believes the contrary. Personally I am inclined to think that Mr. Bennett understated rather than overstated the arguments in opposition to Mr. D'Ooge's position. I am unable to see how Latin composition has any defense unless it conduces to one of two things, either to a ready handling of the language as a medium of expression, or to a systematic study of syntax. I have yet to find any teacher enthusiastic enough to maintain the former, though I myself do not see why it should not be maintained. If, then, Latin prose composition is taught for the latter reason, it would appear to the untutored mind self-evident that systematic teaching is impossible if the exercises are closely based on

the passages read. I say 'untutored' because I have not yet penetrated into the mysteries of composition books of this sort. I only know that the results so far as entrance examinations are concerned are not thoroughly satisfactory. I should like, therefore, to hear from Professor D'Ooge again and at length in a defense which actually defends the theory which he holds so strongly.

Meanwhile The Classical Weekly is convinced that every writer of a text-book should be credited with the intent to put into that text-book his best work, and the best results of his experience. Such a man deserves courteous treatment. We may disagree with him and we may find many flaws in his work, but, in justice to him, we are bound to admit the sincerity of his efforts. We have deemed it best, therefore, in all those cases where a review takes issue with the fundamental principles underlying the preparation of the book in question, that the author should be invited to set forth his views in the same issue. We hope thereby to bring about not merely a criticism and a defense of individual matters, but a contribution to the discussion of the whole subject that will be valuable to all who are engaged in teaching.

Mr. W. H. S. Jones, in *The Teaching of Latin* (London, 1906), page 29, says a few words on the beginner's work in Latin which have no doubt been duly remarked by Professor Bennett.

"The lessons with beginners should be for the most part *viva voce*. The amount of time that can be saved by using the spoken speech for grammatical drill is very considerable, and there is the additional advantage of making Latin appear like a living tongue. The benefits arising from the use of *viva voce* methods will be increased if the reformed pronunciation be adopted. If used from the first boys experience no difficulty in it. The kinship between Latin and French is more easily appreciated if the original pronunciation be restored. Later on, when the poets are being read, the rhythm is more readily felt. Besides this, the pronunciation being practically phonetic, the use of *viva voce* methods is facilitated, and much needless writing saved. Before adopting the revised pronunciation